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lowing to the reader as a pleasantry. Act I, scene ii, lines 77-79, read in the Folio as follows:

O disloyal thing,
That should'st repayre my youth, thou heap'st
A year's age on mee.

The metre of the second line is defective, and the third line is awkward. Moreover "a year's age" seems inadequate to express the great anger of the king. I should like to read as follows:

O disloyal thing,
That should'st repayre my youth, thou heap'st an age
Of years on mee.

Compare *The Thracian Wonder*, I. ii:

Love's a desire, that to obtain betime,
We lose an age of years, pluck'd from our prime.

In the Appendix are included a discussion of the date of the play; reprints of the several sources; a valuable summary (with liberal quotations) of Durfey's version, 1682, entitled *The Injured Princess, or The Fatal Wager*; and a collection of "Criticisms" chosen with Dr. Furness's usual good taste. Dr. Benson B. Charles has added a useful Index.

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MILTON'S KNOWLEDGE OF MUSIC: ITS SOURCES AND SIGNIFICANCE IN HIS WORKS. A Dissertation presented to the Faculty of Princeton University in candidacy for the Degree of Doctor of Philosophy by Sigmund Gottfried Spaeth, Princeton, the University Library, 1913.

In Dr. Spaeth's dissertation there are five chapters, five appendices, a list of abbreviations, a glossary of musical terms used by Milton, a bibliography, and an index. Altogether, the little volume of one hundred and eighty-six pages offers convincing evidence of well-directed industry. The broad scope of the investigation is indicated by the chapter headings, which are as follows: *English Music in the Seventeenth Century*, *The Life of Milton as a Musician*, *Milton and the art of Music*, *Milton and the Theory of Music*, *The Significance of Milton's Knowledge of Music*.

One obvious peculiarity of the writer's organization of his material appears in the relation to the main body of the thesis of the five appendices. Instead of being subsidiary to the preceding chapters, a collection of the by-products of the investigation, these appendices really furnish the material from which the deductions are drawn, and might profitably be read first. Indeed one might not unreasonably begin by reading the glossary, which is the most informing and significant part of the work.

Though Dr. Spaeth's work deserves unstinted praise as a whole, his admiration for Milton seems in one or two instances to have betrayed him into making statements that are at least debatable, if not positively erroneous. On page 81, for example, we read: "It would be a mistake not to regard him as the natural product of his time. He was not an exception, a unique prodigy, living apart from his environment, and having no share in its intellectual life. . . . Milton differed from most other men of his generation in that he was a thinking man. The Cavaliers were not conspicuously intellectual. And, though the Puritans really claimed the right of private judgment, yet even the most independent of them were so possessed of a single idea that their thought was stunted into bigotry. But Milton thought always." This appears slightly misleading. That Milton to any considerable degree monopolized the intellectuality of even Protestant England in his generation would be a thesis hard to prove. When the author so cavalierly dismisses the Cavaliers as "not conspicuously intellectual," he appears to have in mind the courtly lyrists, of the type represented by the Earl of Rochester. To such as he the stricture would undoubtedly apply. But the shallow and cynical Rochester, and others of his kind, in no sense adequately represent the Royalists; nor can a lack of intellectuality on the part of the upholders of the divine right be properly inferred from them. To assert that Bishop Taylor, Sir Thomas Browne, Fuller, Clarendon, Hobbes, Locke, or even Samuel Butler present an antithesis to Milton in the matter of intellectuality, would surely be absurd. Nor was Milton's habitual thoughtfulness wholly unique even among his Puritan contemporaries. In Bunyan, certainly, whose controversial antipathies were confined to Papists and Quakers, "thought" could hardly be said to be "stunted into bigotry."

Though Bunyan is perhaps more typically a Puritan than Milton, his tolerance does not suffer by comparison with the poet's. Yet on page 95 we read: "There is nothing narrow in Milton's type of Christianity. It is free from Puritan fanaticism. It is so broad as to be potentially all-inclusive." This seems to be a statement open to question. Completely to absolve Milton from all narrowness and sectarian bigotry would be indeed a difficult task. Taking into account, for example, his well-known belief in polygamy—a belief based upon an uncritical acceptance of practices recorded in Old Testament history as divinely approved (*Paradise Lost* IV, 762); or considering his hatred of forms of prayer (*Paradise Lost* IV, 736-738), his dislike of a salaried clergy (*Paradise Lost* IV, 193), and his unreasoning contempt for Roman Catholicism (*Lycidas* 128-129, *Paradise Lost* III, 474-475), we can hardly acquit Milton of sharing to some degree the limitations of the sectarian point of view.

But to find fault with occasional inaccuracies is ungracious where there is so much to commend. The writer's aim, and his accom-

plishment, is to make us realize that music was not to Milton a mere external accomplishment, like his skill in fencing; but that it suggested, and was a part of the universal harmony with man, with nature, and with God, for which, both as a poet, a philosopher, and a Christian he so sincerely longed.

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LA THÉOLOGIE DANS LE DRAME RELIGIEUX EN ALLEMAGNE AU MOYEN AGE, par Georges DURIEZ, Professeur à l' Institution de Marcq-en-Baroeul. René Giard, Libraire-Editeur, Lille, et J. Talandier, Editeur, Paris et Lille, 1914. 646 pages, fr. 15.00.

LES APOCRYPHES DANS LE DRAME RELIGIEUX EN ALLEMAGNE AU MOYEN AGE, par Georges DURIEZ, Lille et Paris, chez les mêmes, 1914. 112 pages, fr. 3.00.

The purpose of the present books is a twofold one, first, a philological study of the texts of the liturgical dramas in Germany, especially those of the XIVth, XVth and XVIth centuries, as compared with the canonical texts of the Bible, the Apocrypha and the Tradition; second, an æsthetic study of the general spirit and artistic value of these dramas. The author has deliberately eliminated from his program questions of the origin, development and decadence of the religious drama. Rightly or wrongly, he takes for granted that these questions are settled and generally known. His principal aim is to investigate in how far the authors of the religious dramas of the periods in question are indebted to the letter and spirit of Biblical tradition, to establish their deviation from the common source and their influence upon each other in such deviations. It is in this sense that the author adopts the term "theology."

In the introduction M. Duriez definitely sets forth his plan as follows: "Since a study in pure theology is not the object of the present work, I have scarcely touched upon the involved problems at the bottom of religion. I had to confine myself to the data of the drama and, as the Mysteries make use chiefly of the bypaths or even of the petty issues of the science of theology, I necessarily had to deal only with such trifles, such paltry points and questions of detail."¹

Whoever has read one of these German religious dramas from the beginning to the end, and then has undertaken to read others, must certainly have been struck by the monotony and the tedi-

¹ *La Théologie*, Introduction, p. 27.